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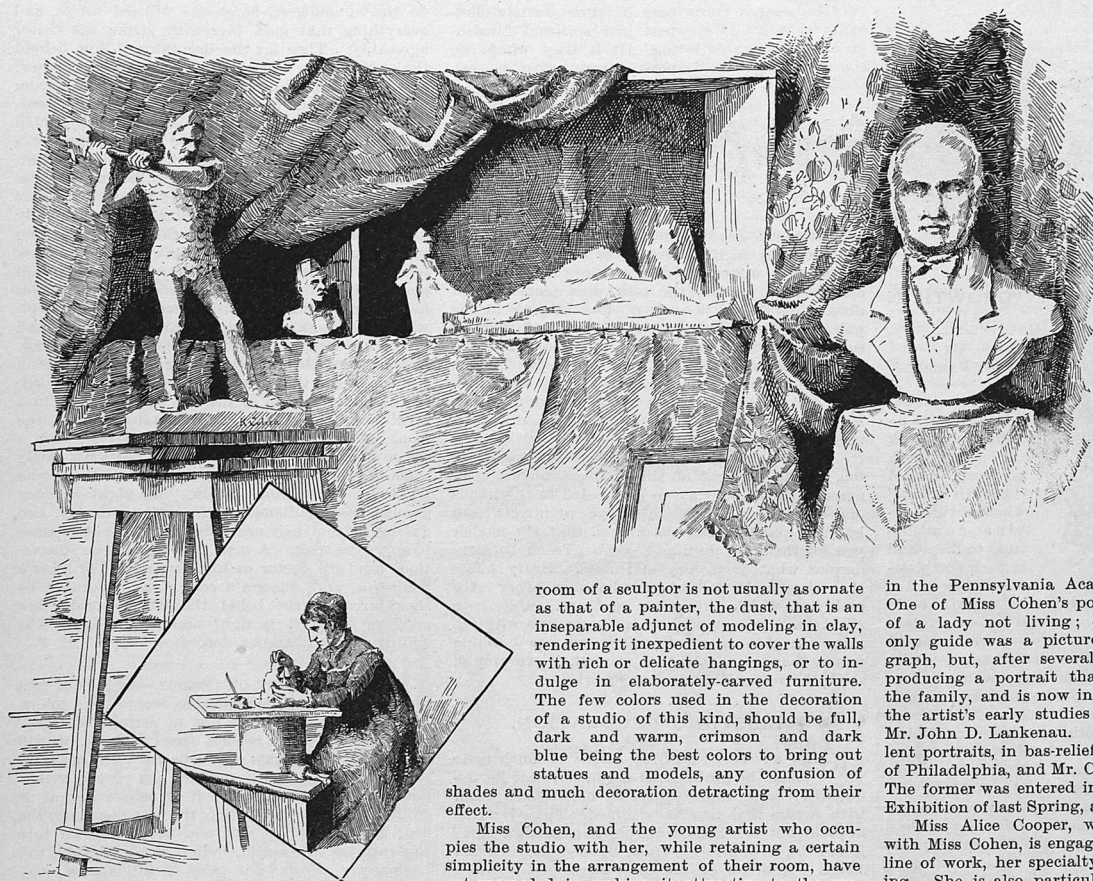
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SOME PHILADELPHIA STUDIOS.

BY ANNE H. WHARTON.

SECOND PAPER.

The studio of Miss Katherine M. Cohen, which is represented in the accompanying sketch, is on the fourth floor of a large building on Chestnut street, above Thirteenth, owned by the Presbyterian Board of Publication. The lower floors of this building are devoted to the purposes of a large publishing house; on the second and third floors there are a number of committee rooms and rooms used for clerical and missionary meetings, while, *au quatrième*, we suddenly step into such a labyrinth of studios, that we feel, for the time, that we are in some foreign place where art rules supreme. Here, indeed, it rises above Presbyterianism, but simply for the convenience of the latter.

Mr. Hertzog and Mr. C. Philipp Weber have their studios on the third floor, while on the fourth are those of Mr. Stephen Ferris and his son, Jerome Ferris. Mr. Isaac L. Williams, whose portraits and interiors are well known, and Mr. Stephen Parrish—who is still abroad, but whose large and beautiful studio is now occupied by two young women artists, who are doing excellent work, Miss Anne M. Lodge and Miss Babb—Mr. Balch, Mr. Worrall, Miss Phoebe Natt, Miss Helms and Miss Winner, all have studios on this floor. Miss Elizabeth F. Bonsall, to whose ready pencil we are indebted for the faithful and spirited sketch of Miss Cohen's studio that accompanies this article, occupies a large studio here in company with Miss Ebbinghausen. Miss Bonsall has recently been awarded the First Toppan Prize in the annual exhibition of the Pennsylvania Academy of Fine Arts, the principal requisite in pictures entered for this competition being accuracy of drawing, which this young artist combines with considerable strength and freedom.

As will be seen from the sketch, Miss Cohen's studio is the workroom of a sculptor, a large room, longer than it is wide, with two windows giving an eastern exposure. It is also provided with a skylight. This, however, is generally covered with a dark curtain, as the side light from the windows is more favorable for modeling than the higher light. As the windows are exposed to the direct rays of the sun, Miss Cohen has covered them with clear white tissue paper, by means of which ingenious device she can command the strong soft light that is most advantageous to her work.

As we may be readily understood, the work-

room of a sculptor is not usually as ornate as that of a painter, the dust, that is an inseparable adjunct of modeling in clay, rendering it inexpedient to cover the walls with rich or delicate hangings, or to indulge in elaborately-carved furniture. The few colors used in the decoration of a studio of this kind, should be full, dark and warm, crimson and dark blue being the best colors to bring out statues and models, any confusion of shades and much decoration detracting from their effect.

Miss Cohen, and the young artist who occupies the studio with her, while retaining a certain simplicity in the arrangement of their room, have yet succeeded in making it attractive to the eye. Along the top of the walls, which are warm gray in tone, they have run a frieze of plain crimson cloth, about twenty-two inches in width. One corner of the room is draped with a piece of tapestry cloth, on which is painted, in rich colors, the figure of a knight charging forward, sword in hand. This is a kind of tapestry that any artist, with a ready brush, and a large piece of cloth of white or neutral shades, can produce in a few hours, in case his studio does not boast the antique sort that is the work of years. The opposite corner of the room is draped with a crimson curtain, that is so arranged as to form a dressing-room for the convenience of the artists and their models. A *portière* of moreen, turquoise green in color, which is over a hundred years old, drapes the door leading into the hall. Some shelves run along one end of the room, as seen in the picture, behind which the wall is draped with crimson cloth, to form a warm background for the statuettes, models and casts that fill the shelves. A curtain of the same color falls from the lower shelf to the floor, thus forming a convenient receptacle for the many articles used in a studio, that are useful rather than ornamental.

A number of water-colors of figures, flowers, landscapes and marines, the result of the artist's summer studies in the woods and by the sea, furnish the walls, on which are also hung some bas-reliefs; among these a phantasy called "Midsummer Music," of a graceful girl playing on a mandolin. This is modeled in clay, and afterwards treated with a coating of silver. Miss Cohen says that, in order to judge of the effect of reproducing such studies in metal, it is well to give the cast a coat of the metal in which it is destined to appear.

The prominent figure in the drawing is a statuette, modeled in clay, of a viking, the idea having been suggested to the artist by Longfellow's poem, "The Skeleton in Armor." This, like most of Miss Cohen's work, is strong in treatment, while the sturdy figure possesses a vigor of its own—a restrained force and poise, that seem to belong to those whose life is a continual warfare with the elements in nature, and the human elements around them.

In order to gain experience in studying from life, Miss Cohen has made a number of portrait busts; her aim in these studies being to give her own interpretation of nature, as revealed in the human face and form. Consequently, she works little from casts and models, feeling that her truest inspirations come from the heart of nature.

This artist's first lessons in drawing and painting were received at the School of Design in Philadel-

phia. She afterwards studied at the Life Painting Class of our Academy of Fine Arts, for nearly two years, with the idea of being a painter. When the Decorative Art Club was started here, about three years ago, by Mr. Charles G. Leland, Miss Cohen, with a number of other young ladies, began to take lessons in modeling in clay. In the course of these lessons, she discovered that the plastic art offered her facilities and scope that the pencil, brush and palette had never afforded. Commencing on a bunch of grapes, she was soon, promoted to heads and faces, and, three months after her first lesson, she had completed a portrait bust that was given a place in the Pennsylvania Academy Exhibition of 1883.

One of Miss Cohen's portraits, in bas-relief, was of a lady not living; consequently the artist's only guide was a picture, in this case a photograph, but, after several trials, she succeeded in producing a portrait that proved satisfactory to the family, and is now in their possession. One of the artist's early studies was a portrait bust of Mr. John D. Lankenau. She has also taken excellent portraits, in bas-relief, of Dr. Walter M. James, of Philadelphia, and Mr. Colin S. Cohen, of London. The former was entered in the New York Academy Exhibition of last Spring, and was well spoken of.

Miss Alice Cooper, who occupies this studio with Miss Cohen, is engaged in somewhat the same line of work, her specialty being decorative modeling. She is also particularly happy in the treatment of animals. Some of her work adorns the studio shelves as a statuette model in clay of a recumbent Venus, and a mezzo-relievo of a child's head. Miss Cooper is now at work on a decorative panel, with a head of Mother Goose in high relief, which is full of spirit and expression.

Miss Phoebe Natt, whose studio adjoins that of Miss Cohen, has kindly furnished me with some suggestions for interior decoration. A large screen, at one end of her roomy studio, combines the advantages of utility, decoration and cheapness. The framework is of wood, stained brown, on which coffee-bagging is tacked.

One panel is decorated with a conventional design of sunflowers, stalk, leaves and flowers being outlined in shades of brown, which harmonize admirably with the warm light-brown of the background. Another panel is ornamented with hydrangeas, outlined in shades of blue. The third panel, Miss Natt proposes to decorate with a figure, as this screen, like the work of most artists for their own studio furnishings, is unfinished. A rich bit of decoration, hanging on a door, is of yellow flowers, painted on dark-blue jean; beneath this is a square of painted tapestry from an old English print called "The Sisters," which, treated in soft browns and dull greens, has such an antique effect that it looks as if it might more appropriately be called "The Shepherdesses;" not after Watteau, indeed, but after some more realistic painter of bucolic scenes. Another and larger piece of decorative work of this kind is a *portière*, in which two sixteenth-century figures, in Italian costume, are painted on a light ground. These figures, which look as if they might have stepped out of "Twelfth Night," or been intended for Shakespeare's "Two Gentlemen of Verona," are costumed in delicate colors. The foliage and foreground—for it is an out-of-door scene—are in delicate light shades, all of which are well brought out by mounting the tapestry on satteen of a golden-sage color. The *portière* is finished by a narrow border of tapestry cloth, decorated with a graceful design in pink and turquoise blue. The whole effect is quite charming. This tapestry painting requires good drawing, and nice feeling in the use of colors. It is done on tapestry cloth, with colors which come for the purpose. The materials are inexpensive; and, as such bits of decoration for *portières*, for covering doors, for draping recesses and mantels, are so convenient and ornamental, we wonder that more tapestry painting is not done by ladies who devote their time and talents to decorative art work. One of Miss Natt's etchings, called "*Miserere Nobis*," was exhibited and sold at the recent exhibition of the Salmagundi Club, of New York.